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# O "PERFECT MUSIC" IN THE FAR EAST

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#### **ABSTRACT**

The world significance of Chinese or Japanese art is now more or less universally recognized. Russian readers are well aware of articles and monographs on Japanese GA-Gaku music. The term gagaku is the Japanese pronunciation of two Chinese characters: ya + Yue, and this so-called gagaku music in Japan basically share a common ancestry with Chinese yayue. All of them mean "perfect", "correct music".

**Keywords:** performing groups, musical-choreographic action, ceremony

### 1. INTRODUCTION

However, due to a number of historical reasons, yayue music has practically ceased to exist in modern China. There is an opinion that this "perfect" music has been preserved to this day only in Japan in the form of Gaga-ku. This view is held by many scientists. If the ceremonial orchestra in China has long been a Museum relic, "then" the Chinese music of Confucian ceremonies-yayue was precisely constructed by the Korean AAK ceremonial orchestras" [1, p. 229] and has been preserved to this day in Korea.

Yayue music reached its peak during the Tang dynasty, and its performance was strictly canonized. Canonized rules regulate in detail the conditions for the formation and performance of performing groups. The performance is performed by musicians-orchestra members, musicians-singers, artists-dancers.

The entire Palace square stage is divided into several sectors, both horizontally and vertically. The number of participants in orchestras depends on the purpose of the ritual, i.e. on what occasion and in honor of whom this ritual is performed. So, for example, in honor of Confucius, Gods or emperors, the bian-Zhong (an instrument with 16 bronze bells) and bian-Qing (with 16 stone slabs) - indispensable participants in the ritual action-must be placed on all sides of the world (North-South-East-West). Further, depending on the ranks, they can be on three sides of the world (North-East-West) or only on two sides (East-West) and even only on one North side.

In the yayue choreographic ensemble, there are dancers with a sword, which symbolize the valor of the sovereign or other ranks in whose honor these rituals are held, and dancers with a fan (or writing brush), which symbolize learning. The number of participants also depends on the occasion and in honor of whom it is performed.

Song-choral part of awe are called to praise the merits of him, who is the musical-choreographic action, and they are accompanied by the orchestra of the upper floor, the quantitative composition of which, as a rule, smaller than in the orchestra downstairs. At the same time, the number of performing musicians in the orchestra on the lower floor can exceed more than 100. Usually the text of the vocal parts is fragments from the "book of songs".

## 2. MAIN PART

The melody necessarily begins with the main sound of Gong and ends with it. Then this part is completely transposed up a semitone, thus forming the second part. But since there are 12 Yule sounds in an octave, this transposition is performed 11 times, and each part gets a special name for the main sound-Yula, for example, from the note to-hwanzhongun, from the note to sharp-deegun, and so on. These constructions, derived as a result of transposition, are practically a new product. Currently, in Korea, only six are performed in the liturgical service, i.e. from the notes to (Hwang of jonghun), mi (kasongan), FA (congregant), g sharp (ichigun), La (naragon), to (sonsin hwangjong).

In terms of music and performance, the musical and creative team consists of two groups. One group, called the melon, is located closer to the oratory on stone platforms, and the second, called the

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honga, is far from the oratory, below the stone platform. Orchestras consist of Abu instruments (i.e. instruments intended for performing AAK music) with the obligatory participation of the above-mentioned bian-Jung (pyeongjong in Korean) and bian-Qing (pyeongyong in Korean).

In choreographic terms, the dancers are divided into Munmu (dance of state officials) - dancers with a musical instrument such as a flute in their left hand and a fan in their right, which together symbolize the learning of those in whose memory the ceremony is held, and Mumu (dance of warriors) - dancers with a shield in their left hand and a wooden stick with a dragon's head carved on it in the right, which symbolize the valor of a warrior. A total of 64 dancers participate, eight rows of eight in each row.

In the ritual-ceremonial relationship service "Monme of jerec" represents a complex set of changing successive variety of liturgical celebrations: ensin - invitation to the meeting of the spirit, conpe -treat food of the spirit, chochon - treat the wine of the spirit, cognac - the music akhon - a second feast of wine, chonchon third celebration meal with wine, chovendo - removed a treat for the spirit, and employees of the ceremony, taste the food, sonsin - seeing spirit, manire - made fire some part of the ritual utensils of sacrifice.

"Monme of gureak" in the strict sense of the word is not Korean music. If music "Monme" is borrowed from China, the true creative heritage of the Korean people is "Jongma of Geriak".

However, it should be borne in mind that their content, due to the specifics of the historical development of each country, is somewhat different from each other. So, for example, if Chinese yayue and Korean AAK represent a court ritual (memorial) action in honor of Gods, Confucius, and emperors, then Japanese gagaku became primarily ceremonial music for performance during receptions and feasts in Imperial houses.

Chinese music of the Tang era, which became known as togaku, and Korean music of the Goguryeo Kingdom, which is called komagaku, permeates Japan. In the process of assimilation and "japanization" of this foreign music, which is extremely heterogeneous in origin and style, Japanese gagaku music is formed.

Japanese gagaku art (as well as Chinese yayue and Korean AAK) was originally a synthetic genre in which music (instrumental and vocal) and pantomime dance were organically synthesized.

In canonized form, the gagaku instrumental repertoire is divided into purely instrumental Kangen music and bugaku dance music without strings. In addition, depending on the style of the Kang or bugaku, the togaku-Kang or komagaku-Kang is distinguished, on the one hand, and on the other -togaku-bugaku or komagaku-bugaku.

In the musical texture, the main melodic line is assigned to the wind instrument hitiriki, and the part of ryuteki or Ko-mabue is a heterophony version of hitiriki. The CE (labial organ) part plays the role of harmonic accompaniment. However, the chord of this accompaniment does not perform the role of a harmonic function, but follows the principle "vertical is equal to horizontal", which consists in the fact that the vertical of the CE part consists of sounds that are included in the melodic horizontal line. Percussion (and stringed) instruments are organized by the meter.

At the same time, each of the countries of the far Eastern area has its own specific features that significantly distinguish the musical culture of one country from another. The music of Korea, in comparison with the music of China or Japan, has the character of a more open sensuality, which, in particular, is manifested in the extensive use of large vibrations in the extraction of sound and a variously developed system of rhythmic formulas. Japan has always sought to carefully select all information and phenomena coming from outside. Through careful selection, the borrowed idea was perfected and turned into its own specific national treasure.

It is worth Recalling that Koreans and Japanese, in addition to their national scripts, use Chinese characters, and the terms yayue, AAK, and gagaku have a uniform hieroglyphic script. Therefore, all these terms in the broad sense of the word mean a related phenomenon.

With all this in mind, we offer a different classification of traditional Chinese music in its main

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manifestations. It goes without saying that this classification is far from perfect and does not reflect the diversity of forms and genres of Chinese music. Nevertheless, it allows us to see the main thing in the complex panorama of Chinese traditional music.

In Korea, until recently, it was generally accepted to classify according to the Chinese model, namely into three categories: classic AAK, Chinese tanyak, native Janiak. The content and meaning of these terms did not remain unchanged and acquired different shades in different periods. AAK and Tanak, which were originally Chinese music, and then eventually became organically part of the Korean national music, began to be called "Chon-AK" ("correct music"). Therefore, in the modern aspect, it became logical to classify two types of music, namely: chonak in the broad sense and minsoak (folk music).

### 3. CONCLUSION

It remains to add that the traditional music of the East, primarily, is the music of the oral tradition. At the same time, various methods of recording music have long existed in China, and they made it possible to record court (professional) music with varying degrees of accuracy, while folklore remained a purely oral tradition. Thus, traditional music of the East consists, on the one hand, of professional music of the oral-written tradition (classical music), and on the other - of non-professional music of the oral tradition (folklore).

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